

Yo Soy Patrimonio, y usted? / 1998 ***I am also Heritage, and you? / 1998***

\\Collaborative site

Alcides Martinez Portillo (Uruguay, 1951-2001)& Nelbia Romero (Uruguay, 1938-2015)

Urban intervention, Street Performance, Social Interaction web page.
542 KB, 122 files, 5 folders

Original URL (discontinued):

<http://www.internet.com.uy/amp/nr/patrimonio>

Recovered and republished at:

<http://netart.org.uy/artchives/amp/>
and

<http://amp.uy>

Brian Mackern

September, 2022, Montevideo.

<http://netart.org.uy/artchives/>



Let each one say what is "HERITAGE"

During the day that celebrated the National Heritage Day 1998, Nelbia Romero and Alcides Martinez Portillo captured the attention of passers-by on the Sarandi pedestrian street.

Romero and Martinez Portillo, renowned artists, with the support of the Ministry of Culture, organized their urban walk. Dressed as sandwich men, they carried a sign that read: "I am heritage too, and you?"

The artists' invitation was to question the word heritage in the sense of property exclusively and to show that there are other manifestations that can form part of the national heritage.

In the attempt, they used their own body covered with posters and availed themselves of the help of flyers. Each pedestrian who crossed them received in writing the definition of heritage and its different meanings.

The artists added that "Given the complexity, we decided to divide the list into several types of heritage to try to get a first approximation to the subject". The division includes "heritages in use", "in disuse", "highly used", "shared", etc.

"People found it very funny and they took the flyer and we didn't see any lying on the floor."

Those who are willing can still send critical suggestions or their own ideas about the heritage. Everyone can add their opinions, by sending letters or through the Internet.

Silvana Nicola
EL OBSERVADOR Newspaper

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In 1998, Uruguay prepared its fourth installment of Heritage Day¹. Much talk was around this rather new "official day" for uruguayans, and discussions about the pertinence of the yearly theme chosen by authorities were all over. The themes chosen were always quite obvious and conservatives and mainly related to architecture. In this context is that @mp and Nelbia Romero prepared this street performance/urban intervention that continued on the web through a site made by Alcides. The idea was to install in a playful and ironic way the notion that anybody could choose what is heritage.

The performance was at street level in a very busy street of the Old City in Montevideo (neighborhood that usually had more visitors due to historic museums and buildings located there) and basically the artists were in touch with the people disguised as sandwich men promoting the idea that anybody could be heritage, and most important, that anything could be heritage as a building of our identity as Uruguayans. The action was to give flyers with various definitions of heritage and invite them to send letters and/or mails with proposals of what each person considers heritage in Uruguay.

¹ 1998, 12 de setiembre

Día del Patrimonio "Gral. Arq. Alfredo R. Campos". Bien de todos.

Cuarta edición

<https://www.gub.uy/ministerio-educacion-cultura/patrimonio-uruguay/dia-patrimonio/trayectoria>

The site made for the occasion was very visited, and had much more repercussion than the more physical form of contact promoted. If we look at the pages, @mp and Nelbia divide in categories or “families” the proposals, always maintaining a playful and ironic attitude. The site is very simple and serves only as a container for the feedback received.

Nevertheless, it is an important recovery because this was one of the first websites in Uruguay (if not the first) that involved social participation and that really worked in terms of participation.

This site was recovered from a backup disk made by Antonio, Alcides’ brother, after he died. Antonio gave it to Paolo Terzano, a good friend of Alcides who kept it since his death in 2001, and in 2017 lend it for study and research to the AMP project². In this disk there is a directory called *|Webs|nr|patrimonio*, where this site is located. Its architecture is very simple and thanks to this backup we can have it in all its integrity. The site has been lost since Alcides death and even in archive.org there is no trace of it.



The site, which consists of a frameset, starts telling the user that it is an “Interactive artwork” by Nelbia Romero and Alcides Martinez Portillo. As usual, it

² AMP project is a group of friends of Alcides from different times in his life, in which we are researching ways of recovering his works. As Alcides made many different artworks in terms of format, from sculpture to concept art, from engravings to performances and netart, there are also many participants dedicated to different periods of his creative life. More in: <http://amp.uy>

sets the best condition of navigation, which is the resolution of the screen: 800x600 pixels.³

The overall design is quite *cheesy*, almost *kitsch* in its diagramation, music, and images. Its splash screen has 2 animated GIF images: a dove and waving flags of Uruguay. It also contains the logo of the Uruguayan Ministry of Culture, which almost feels like a joke. It was changed in those years by determination of the ministry itself, and it was the talk of every designer's meeting or hang out. The design of that logo felt so childish for an official administration of culture, that I remember it generated lots of laughs and at the same time embarrassment. Looking at it now it feels as if Alcides made it for the site, because it goes so well with the ironic design of the website, but reality sometimes is better than fiction...

After entering by clicking the dove, we access all the proposals made for being contemplated as main themes for next issues of the Heritage Day. These proposals were meant to be sent directly to the *Heritage Commission*. Nobody knows if that really happened.

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All the material that arrives until September 30, 1998, will be uploaded to the Internet on a daily basis, to be consulted again and modified by whoever wants, until rounding off a patrimonial list made by all and adequate to our reality. After that date, in a modest, but no less emotional tribute, the final list and the total number of opinions will be delivered to the Heritage Commission to be taken into account when organizing next year's celebration.

last update:

December 1998

heritage day

Urban Interventions

Music by Alejandro Barbot

"about" section of the website

- - - - -

The proposals are fun, very local, and sometime serious. As this was opened to public, they conform a very eclectic set. From local food and desserts, to names of historical footballers (which is the main sport in Uruguay). From shops and buildings already closed or demolished, to musicians and phrases used in colloquial Uruguayan slang. From radio programs to local actors and actresses.

Everything is a big surreal remix of things that reminds us of our identity as uruguayans. But also sets the question of what is Heritage, and more important: what is being an uruguayan. As a young country, Uruguay constructed its identity in a quite unreal way. There was this necessity to conform to an aura of being uruguayan. The birth of Uruguay itself raises lots of questions still today, too many countries and too many external interests were involved in the birth of Uruguay in the nineteenth century.

³ @mp makes a slight mistake here by writing 600x800 pixels.

Within the frameset there is a right frame with a menu of links that redirects html files to the central frame:

A first section that presents the official definitions of heritage as it appears at the *Real Academia Española*:

Definition of heritage according to the Ideological Dictionary of the Spanish Language by Julio Casares of the Royal Spanish Academy.

"Heritage m. Goods or property that a person has inherited from their ancestors"

"Patrimonial adj. Belonging to one by reason of his country, father or ancestor"

**"Hacienda f. Set of goods that one has"*

These are some of our suggestions to integrate the national heritage.

Given its complexity, we decided to divide the list into various "types of heritage" to attempt a first approach to the subject.

MINISTERIO DE EDUCACION Y CULTURA
DIRECCION DE CULTURA

"Yo también soy patrimonio, y ¿Ud.?"
una obra interactiva de
Nelbia Romero y Alcides Martínez Portillo
(para ver en 800x800 pixeles)

PATRIMONIOS:

- En uso
- En desuso
- Compartidos
- Muy usados
- Sin dudas
- Internacionales
- En duda
- Todo tipo
- Vivientes
- Pregunta

Diccionario

NUESTRA IDEA

QUIENES SOMOS
Nelbia Romero
Alcides M. Portillo

Definición de patrimonio según el Diccionario Ideológico de la Lengua Española de Julio Casares de La Real Academia Española.

"Patrimonio m. Bienes o hacienda* que una persona ha heredado de sus ascendientes"

"Patrimonial adj. Perteneciente a uno por razón de su patria padre o antepasado"

***"Hacienda f. Conjunto de bienes y caudal que uno tiene"**

Estas son algunas sugerencias nuestras para integrar el patrimonio nacional.

Dada su complejidad, decidimos dividir el listado en varios "tipos de patrimonio" para intentar una primera aproximación al tema.

última actualización:
Diciembre 1998

Tu nombre:

Escribe tus sugerencias.

enviar lista

Borrar lista

e-mail
Música Alejandro Barbot®

salir

Another section links to *QUIENES SOMOS*, the cvs of the artists.

And then the different proposals are divided by sections. This directs to only one HTML file with anchors to the different categories: In Use, Unused, Shared, Very used, Without doubt, Internationals, In doubt, Living, Question.

The list is quite big and also funny. For example there is a submenu called *Question (PREGUNTA)* which consists in:

MINISTERIO DE EDUCACION Y CULTURA DIRECCION DE CULTURA

"Yo también soy patrimonio, y ¿Ud.?"
una obra interactiva de
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(para ver en 600x800 pixeles)

PATRIMONIOS:

- [En uso](#)
- [En desuso](#)
- [Compartidos](#)
- [Muy usados](#)
- [Sin dudas](#)
- [Internacionales](#)
- [En duda](#)
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- [Pregunta](#)
- [Diccionario](#)
- [NUESTRA IDEA](#)
- [QUIENES SOMOS](#)
 - [Nelbia Romero](#)
 - [Alcides M. Portillo](#)

**Que patrimonio de la humanidad le gustaría que fuera nuestro?
(Aparte de Maradona)**

Agregados por internet

- Stephen Hawking
- Madona
- Olinda (Recife)
- J. Cagge
- García Lorca
- Copi
- La fura dels baus
- Giuseppe Verdi
- Laurie Anderson
- Thalia
- Wagner
- Jim Morrison
- Italo Calvino
- Scarlet O'Hara
- Pele
- Hokusai
- Ezra Pound
- Buñuel
- Federico Fellini
- Chaplin
- Bruce Lee
- Nijinsky

Tu nombre:

Escribe tus sugerencias.

e-mail
Música Alejandro Barbot®

- - - -

Que patrimonio de la humanidad le gustaría que fuera nuestro?
(Aparte de Maradona)

*Apart from Maradona,
Which World Heritage you would have liked to be ours?*

- - - -

This question triggered all kinds of answers: from Bruce Lee to Jim Morrison, Federico Fellini, Laurie Anderson, Verdi, Chaplin etc.

Stephen Hawking
Madona
Olinda (Recife)
J. Cagge
García Lorca

Copi
La fura dels baus
Giuseppe Verdi
Laurie Anderson
Thalia
Wagner
Jim Morrison
Italo Calvino
Scarlet O'Hara
Pele
Hokusai
Ezra Pound
Buñuel
Federico Fellini
Chaplin
Bruce Lee
Nijinsky
James Dean

This is the only page apart from the categories, an HTML file called *pregunta.htm* And consists only of proposals made through the internet.

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The other lists/categories are very long and extremely difficult to translate correctly due to the locality of the proposals. They are even hard to understand for Latin americans. The only country habitants able to understand this are the Argentinians, with whom we share the same culture. And even then, some of the proposals are quite obscure even for uruguayans, the references got lost in time.

There is a category called SHARED which really means "shared with Argentina", and refers to historical references that are common ground, and even some that are still in doubt about its origins and generates lots of hot discussions about if it is Argentinian or Uruguayan. Like the birthplace of the famous Tango singer Carlos Gardel, whose origins are lost in time. Argentinians "have proof" that he was from Argentina, and Uruguayans have "other proofs" that he was Uruguayan.

Patrimonios compartidos

El puchero
El mate
Gardel
El Martín Fierro (el postre)
Cinematca
La cumparsita

Agregados por internet

Dulce de leche

La buseca
 La mostaza de la Pasiva
 Los troles
 Los versos en el baño de los bares
 Los tacheros
 La escollera
 "Marche un cortado con media lunas"
 Millan 2515
 El niño Calatraba
 Esto es un quilombo
 La Canilla Loca
 Informa El Espectador
 Jaujarana
 Cacho y Trotta.
 El Ciclista Pedale
 El Show del Mediodia
 Con el Frente Seregni presidente.



Beside the importance of this site as one of the first sites that involved real public participation in Uruguay in 1998, the intrinsic difficulties for understanding this list of proposals even for Uruguayans in the XXI century, makes this website very interesting for reconstructing stories already gone. It demands the hard

work of a contemporary anthropologist to reconstruct the ways of local sayings or how local people consumed culture that now is gone, in very few decades. This adds a seductive and also tender aura to Nelbia's and Alcides' project, and its recovery undoubtedly will be of use somewhere sometime in the future.

Complete list of proposals:

- - - - -

Patrimonio en uso

Manzanares
La Amsterdam
Feria de Tristán Narvaja
Fun fun
Medio & medio de Roldós
Mate amargo uruguayo
El Sorocabana
La Pasiva
El puchero a la Criolla
El chivito
El café "El chaná"
El postre chajá
El massini
La catrera
Asado con cuero
La torta frita
El candombe
La yerba Sara
Mateo
La libreta del almacenero

Agregados por internet

Las candombeadas del 12 de octubre en el barrio sur
Nacional
El Centenario
Palacio Salvo (primer edificio en hormigón armado de América Latina)
JuCeCa
La molleja
Vendedor en los ómnibus

Patrimonio en desuso

Maracaná
Casa Soler
Psiglo
El London París
Las musicaciones
Los Sorocabanas (Del Salvo y de Plaza Cagancha)
Tintorería Biere (Para ropa manchada)
El radioteatro de Blanca Burgueño y el de Julio Cesar Army.

Agregados por internet

La Yapa
la garra charrua
Los bailes de la cantera de La Paz
la Onda
Mónica por Mónica
Malta "Paisanita"
Copetines en el Hotel Nogaró
La confitería del telégrafo
The Brighton
La Silencieuse
Bar Jauja (Gin Fizz)
El Ateneo (Generala, Billares)
Tupi Namba
Boston (Billares)
Introzzi
<https://montevideoantiguo.net/index.php/presentes/tienda-introzzi.html>
La Madrileña
Barquillero
Afilador
El vapor de la carrera

Patrimonios muy usados

La matera con la foto pirograbada del Che.
El termo bajo el brazo.
Guambia
Los mates con gaucho y boleadoras

Agregados por internet

Totem
El Frente

Emborracharse y cantar:
"Sentados al cordón de la vereda..."

La boletera de estudiante
Psiglo
Los Iracundos
Los Shaker's
Los hermanos Fatorusso
El Negro Rada

Patrimonios sin lugar a dudas

La matera
La puñalada de Pintín Castellano
El Poema de fin de año de los basureros.
El varón del tango
La vieja (que hay una sola)

Agregados por internet

Las llamadas
Los Shaker's
Araca la cana
La fuga de Punta Carretas
El tesoro de la Mazilotti
Supersónicos (Link) (autoproclamados patrimonio del Planeta Tierra)
Luis "Artillero" Artime
Telecataplum (Primera época)
"Esa pelota pedia red"
Zelmar y el Toba
Rada
Peñarol
Colonia
El truco con muestra
El medio tanque
Pascualito Luna (Inventor del chiivito Uruguayo)
El poema del cartero
El cerro
La Yapa
La tapadita
La arrimadita
Corta pa la salida
Arranco pelito
Tate quieto
El Chichito Cabral
El Sabalero

Trasmitiendo desde el palco de la prensa
del Estadio Centenario

Volo como un Carabell
Luis "Artillero" Artime
Va a venir, viene....GOOOOOOOL

Manga- Brunell y Masnick,
Ubi#a, Montero Castillo y Blanco,
Cubilla, Esparrago, Artime, Maneiro y Morales

El Negro Jefe
Botellerooo
Sandias caladas y coloradasss
Salio y se puso a la venta...
El de atras viene vacio
Los troles

Lo que no debe de faltar
en la cartera de la dama
y en el bolsillo del caballero

Esa pelota pedia red!
Megatonico el remate!
Otro sorbo tricolor en la copa America!
Ataja Marzukievich!
El relator que televisa con la palabra
La chancha y los 4 reales
Se va a acabar; se va a acabar!
La garra charrua
Sentados al cordón de la vereda...
Peñarol es una religion
Las ofertas de Manzanares
Cortar pa' la salida
Borocoto, chas, chas...

Patrimonios internacionales

Gustavo Trelles (Bi campeón mundial de Rally)
China Zorrilla
Carlos Ott. (Opera de la Bastilla etc.)
Eduardo Barretto (Dibujante oficial de Batman)
Natalia Oreiro
El "chino" Recoba
Osvaldo Laport

Agregados por internet

Lautreamont
La tertulia RODELU (Link)
La historia de nuestro fútbol
Hector Suppici Sedes (Automov.)
Alvaro Gestido (Piloto)

Patrimonios en duda

Las bolas del obelisco
El Palacio Salvo
Los murales de los bares.

Agregados por internet

el Teatro de Verano
Los cuernos de Batlle
La cruz de Bvar.
El programa de radio de Walter Bonfiglio

Todo tipo de patrimonios

El pirón
El gofio
El ñandú

La mulita

Agregados por internet

Hotel piramides

Aqui esta su disco

Esa pelota pedia red!

Discodromo

"Tuya, Hector"

El carro de chorizos del Galleguito

El Sportman

La murga

Le patrimonio cést moi. Luis (Camnitzer)

Radio Clarín / Horas pares : Gardel.

Patrimonios vivientes (Algunos ya no)

Francescoli

Morena

Marta Gularte

Roberto Barry

Leo Masliah

Fosforito

El potrillo Zagnoli

Carlos Solé

Rosa Luna

Zitarrosa

Julita Möller

Sánchez Padilla

Enrique Espalter

El Darno

Tálice

Antolín

El Cuarteto

Peloduro

Agregados por internet

Torres Garcia

Artigas

El "tigre" Millán

Don Verídico

Nardone

La "China" Zorilla

El "pardo" Abadie

El gordo de fin de año



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DIRECCION DE CULTURA



"Yo también soy patrimonio, y ¿Ud.?"

una obra interactiva de
Nelbia Romero y Alcides Martínez Portillo

(para ver en 600x800 pixeles)



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NUESTRA IDEA

QUIENES SOMOS
[Nelbia Romero](#)
[Alcides M. Portillo](#)

El chivito

El café "El chaná"

El postre chajá

El massini

La cadera

Asado con cuero

La torta frita

El candombe

La yerba Sara

Mateo

La libreta del almacenero

Agregados por internet

Las candombeadas del 12 de octubre en el barrio sur

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Palacio Salvo

(primer edificio en hormigón armado de América Latina)

JuCeCa

La molleja

Vendedor en los ómnibus

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enviar lista

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e-mail

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salir



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NUESTRA IDEA

QUIENES SOMOS
[Nelbia Romero](#)
[Alcides M. Portillo](#)

Los sorocabanos (Del Salvo y de Plaza Gaglianone)

Tintorería Bierre (Para ropa manchada)

El radioteatro de Blanca Burgueño y el de Julio Cesar Army.

Agregados por internet

La Yapa

la garra charrúa

Los bailes de la cantera de La Paz

la Onda

Mónica por Mónica

Malta "Paisanita"

Copetines en el Hotel Nogaró

La confitería del telégrafo

The Brighton

La Silencieuse

Bar Jauja (Gin Fizz)

El Ateneo (Generala, Billares)

Tupi Namba

Boston (Billares)

Introzzi

La Madrileña

Barquillero

Afilador

El vapor de la carrera

Tu nombre:

Escribe tus sugerencias.

enviar lista

Borrar lista

e-mail

Música Alejandro Barbot®

salir

The exit page has a teaser for 1999. It didn't happen.

